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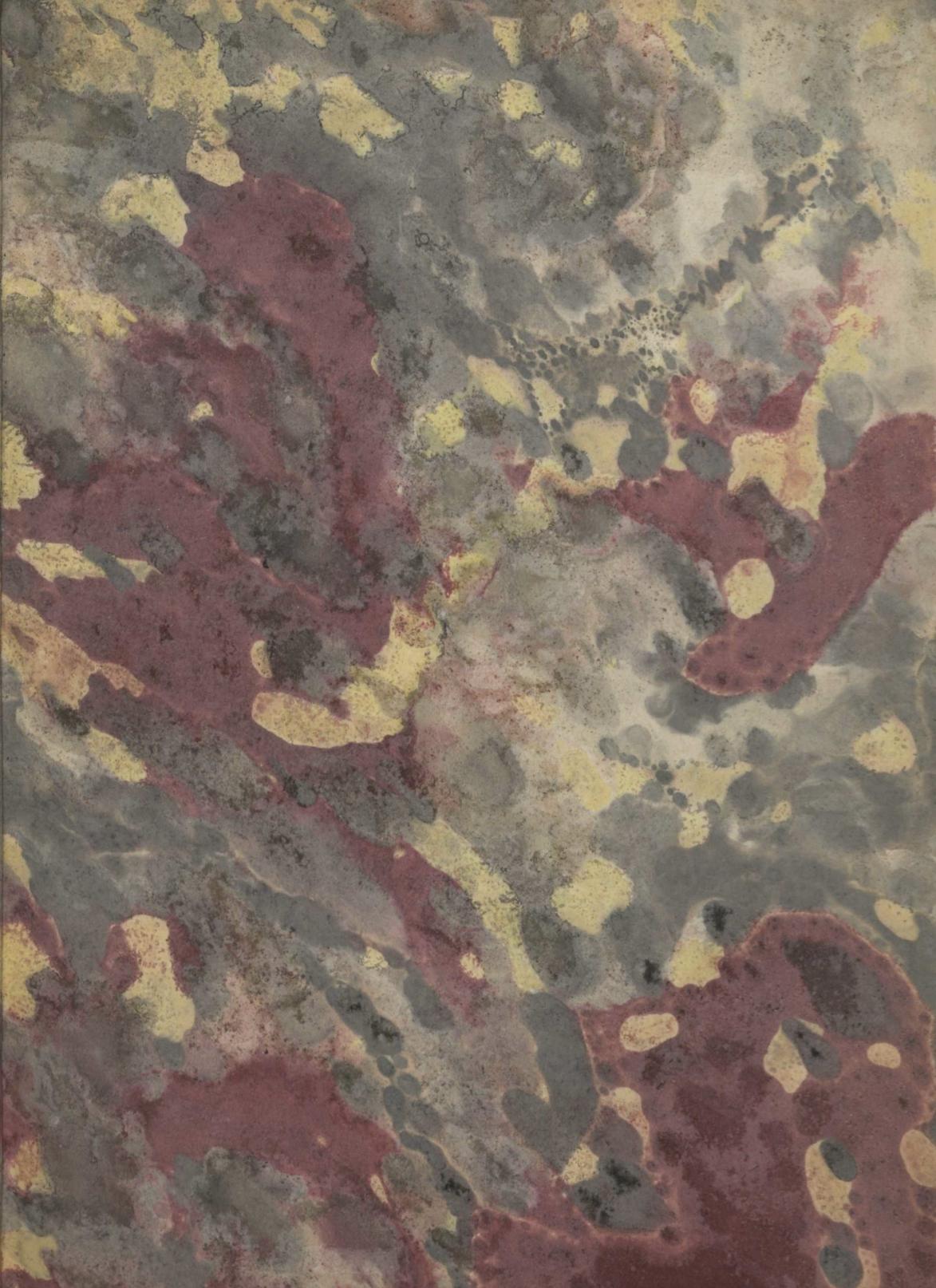
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# GREAT FRAGONARDS *To Be Shown Here*

*Exhibition of Famous French Master's Works To Be Held Early Next Month in the Gimpel & Wildenstein Galleries.*

**F**RAGONARD will be represented as never before in this country in an exhibition which Messrs. Gimpel & Wildenstein, No. 636 Fifth avenue, will devote to his works, beginning next month on a date not yet determined on. These dealers have done much for the appreciation in this country of the beautiful French art of the eighteenth century and especially for the paintings of Fragonard. It will be recalled that when the HERALD published its article "Is the Million Dollar Picture Coming?" Messrs. Gimpel & Wildenstein contributed to the discussion their opinion that if the German Emperor could be induced to part with Fragonard's "Le Départ pour la Cythère" that picture could be resold here for a million.

Not only will works by Fragonard owned by the firm be in the exhibition but also works sold by these dealers and loaned to them by their clients for the show.

They expect to exhibit about twenty-five of the finest pictures of the master, the greatest part of them being loaned paintings by American and Parisian collectors. This exhibition is expected to be the finest of Fragonard's works ever held, as the firm will show pictures of his very best period, but in different manner, in order to give an idea of the versatility of his genius. There will be a copy made by him after Rembrandt, "The Holy Family," which in 1771 was in the sale of Francois Boucher's paintings, also a "Holy Family Resting," showing the influence the Italian masters had on Fra-

gonard. This is a study of the picture in the Church of St. Nizier de Troyes, and comes from the collection of the Duc de la Rochefoucauld-Liancourt.

In the exhibition will be five panels which were in the Chardin-Fragonard show, Paris, 1907, and three or four of Fragonard's beautiful portraits of actresses, among others the famous portraits "La Guimard" and "La Duthée" and the one of Mlle. Colombe. "La Guimard" and "La Duthée," as well as the two famous Fragonards known as "L'Amour" and "La Folie," will be loaned by Mrs. John W. Simpson, of this city. Another picture of the latter's collection will be "Friendship Cutting Love's Wings," made for Mme. Du Barry for her Château de Louveciennes. "The Happy Family," by Fragonard, will also

be exhibited, as well as his famous composition "Renaud in the Gardens of Armide," coming from the Walferdin collection. There will also be "The Bliss of the First Kiss," from the same collection and recently in Mr. Bardac's. Other pictures will be "La Fillette à la Marmotte" and "Le Jeune Homme à la Curiosité," and, what is highly interesting, a landscape painted by Fragonard in the style and manner of Ruysdael.

"La Bonne Mère," the beautiful Fragonard sold last season to Mr. S. R. Bertron by Messrs. Gimpel & Wildenstein, also will be in the exhibition. "La Bonne Mère" has been made the subject of an article by Mr. Thiebault-Sisson in the *Temps*. Incidentally the article is a reply to certain doubts which were raised in regard to the authenticity of the picture.

The gist of what the writer says on this point is that Fragonard, like many other French artists of the same period, made replicas of his most successful works. These replicas of "La Bonne Mère" he analyzes with great care and shows that the picture purchased by Mr. Bertron is both the original and one of the most beautiful paintings executed by the great French artist.

As no one who has seen the picture and is able to appreciate its beauty doubts its authenticity, it is more interesting to read what Mr. Thiebault-Sisson says of the picture itself than to follow his convincing reply to the criticism already referred to. So beautiful is the painting that although twenty years have elapsed since the writer saw it, he remembers it well and gives a detailed description of it. Commenting on it he says that the canvas attracted great attention. "Executed as it was in a splendid harmony of gold and light, it proclaimed Fragonard at his best. Painted on one of the coarse grained canvases which the master was in the habit of using at the most glorious period of his art, this work was unusual in this respect that the artist has painted the figure in the same manner that our impressionists do in their pictures painted in the open air. The

figures, as is always the case in bright sunshine effects, were blended in a luminous circle of light of invisible and indistinct vaporous tranquillity.

"Tradition says that 'La Bonne Mère' is the portrait of Mme. Fragonard. It is therefore quite likely that the artist, having completed this brilliant canvas, kept it without wishing to sell it, but that, persuaded by the engraver De Launay, his usual interpreter, be made a somewhat modified replica of it for the engraving. Under this new aspect 'La Bonne Mère' became well known. The artist was asked to repeat it, and we thus have the Veil-Picard replica, while the model from which the engraver worked was a gouache now belonging to Mr. David Weill and corresponding exactly with the size of the engraving."

In regard to the custom of the French artists of the eighteenth century of themselves executing special models for their

engravers instead of allowing the latter to make copies, Mr. Thiebault-Sisson has found interesting evidence that Fragonard did this very thing in the case of "La Bonne Mère." In the course of his studies on the eighteenth century he spent some time looking up the pictures which were exhibited in the "Salon de la Correspondence" and found that in 1781 "La Bonne Mère" was on exhibition and mentioned in the catalogue as a water color. "Two paintings in water color, representing, the first one a young mother attending to her children's toilette, a subject very well known through the beautiful engraving by Mr. De Launay, engraver of the King, under the title of 'La Bonne Mère.' Size 1½ feet by 1 foot 3 inches wide, by Mr. Fragonard, painter of the King." The other picture was a religious subject.

From this quotation it may be surmised that Fragonard was in the habit of giving to his engravers models which were carried out in the same dimensions as the copper plate and which were highly colored in gouache.

*Signed: Gustav Kobbe.*

# FRAGONARD

## PATRONESSES

MADAME CHARLES B. ALEXANDER  
MADAME S. R. BERTRON  
MADAME SNOWDEN A. FAHNESTOCK  
MADAME PETER COOPER HEWITT  
MADEMOISELLE ELEANOR G. HEWITT  
MADEMOISELLE SARAH COOPER HEWITT  
MADAME HENRY BARTON JACOBS  
MADAME OTTO H. KAHN  
MADAME JOHN W. SIMPSON  
MADAME JAMES SPEYER  
MADAME M. ORME WILSON  
MADEMOISELLE ELSIE DE WOLFE

N48  
G42 f 84  
(1914)

EXHIBITION OF PAINTINGS  
AND DRAWINGS

BY

F R A G O N A R D

AT THE GALLERIES OF

E. GIMPEL & WILDENSTEIN

636 FIFTH AVENUE

NEW YORK (City) *Gimpel & Wildenstein  
galleries*

THIS EXHIBITION IS HELD FOR CHARITY, THE  
PROCEEDS TO BE GIVEN, IN EQUAL PARTS, TO  
TWO CHARITABLE ORGANIZATIONS OF NEW YORK

1914

*C  
mab*

MESSRS. E. GIMPEL  
& WILDENSTEIN  
BEG TO THANK THEIR  
PATRONS AND HERE-  
WITH GRATEFULLY  
ACKNOWLEDGE THEIR  
GENEROSITY IN LEND-  
ING THEIR PAINTINGS  
FOR THIS EXHIBITION



*La Bonne Mère*

*Puisque nul n'ouvre plus le parc aux grilles closes  
Ou chantaient dans le soir les flûtes de Watteau;  
Puisque le bon Chardin vieillit et va bientôt  
Fermer ses yeux épris de la beauté des choses;*

*Puisqu'à Cythère, afin d'y prodiguer ses poses,  
Vénus la blonde a pris Boucher dans son bateau;  
Puisque Nattier n'est plus, et qu'au divin coteau  
Sa Flore ou son Hébé ne tresse plus des roses . . .*

*Avec tes clairs pinceaux trempés dans le soleil,  
Tu restes le dernier, cher Frago! sans pareil  
Pour coiffer un minois et trousser une guimpe;*

*Et le siècle survit en toi, qui sais encor  
Entremêler sa grâce au grâces de l'Olympe  
Et promener l'Amour sous les feuillages d'or.*

PIERRE DE NOLHAC.

# FRAGONARD

FRAGONARD! What a pleasing and musical sound this name brings to the ear!

Fragonard first saw the light of day beneath the blue sky of the Riviera, in Grasse,—amongst the flowers,—those poor little tortured flowers, as Maeterlinck says, which grow there in such profusion, and are so fragrant that their persecutor—Man—is tempted to violate and martyrize them, and to extort from them their very life, their soul, their perfume, and to carry them from this minute spot of the globe and scatter them over every corner of the world.

Fragonard was born in the year 1732, in that little town sheltered from stormy winds by the hill in which it nestles, and which protects and guards over it. In this way the little town is able to stand the hottest months; the cold winds never reach it, and even the mistral is forced to show

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mercy. All the bounteous gifts which God gave to this town seem to have left their influence on the great man who was born and bred there.

Grasse—Fragonard, names which are so closely associated! When visiting or passing through the town, one cannot help thinking of the famous artist; and when his name is mentioned, the picture of the small low houses, the narrow winding streets, and the surrounding landscape where he spent his youth comes before one's eyes.

His father wanted him to become a notary clerk, but his artistic instinct, his genius, guided him towards painting. He took his first lessons with the great Chardin. Although he later drifted apart from him, Fragonard always remembered his master's sound science, the precision of his drawings, and his natural refinement.

We can realize how conscientious he was by the fact that he copied Rembrandt in order to find out how this artist obtained his light effects, and to master thoroughly the art of painting shadows and half-lights he went to the collector Crozat to study the "Holy Family" by Rembrandt; and any one who has seen the original

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(which is to-day in the Hermitage Museum in St. Petersburg) and who has also seen the copy, would be able to appreciate the latter, in which there is nothing missing of the characteristic force of Rembrandt. François Boucher appreciated so very much his pupil's copy that he kept it, and it was found in the catalogue of his sale after his death.

Fragonard had studied the religious feeling in Rembrandt—that feeling which was a shade less pronounced than in the primitive school. That is why he was not afraid to undertake himself the execution of religious works, although they were of a less stern religion, the religion of the XVIII<sup>th</sup> century, a religion of incense and flowers, in which the angels have the grace of cupids. So he painted in oil a design called “Le Repos de la Sainte Famille”; afterwards executing a gouache of the same subject that was on view in the Salon de la Correspondance at the same time as the gouache of “La Bonne Mère” from which the engraving by De Launay was made. This design was a success, and he painted a larger one for the Church of St. Nizier de Troyes. The Virgin Mary is seen holding up a fair Child Jesus

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in her arms. It is a scene full of motherly and filial love.

He was not satisfied with his study of Rembrandt only. Being very fond of landscape painting, he started to renew his study of the Dutch School just when he was at the height of his talent, and becoming inspired by Ruysdael, he made use of the latter's precision and exactitude in detail. He no longer copied but interpreted, and so cleverly that when one of his pictures was for sale in the XVIIIth century, it was catalogued under the name of Ruysdael-Fragonard. It would be hardly possible to distinguish them, if Fragonard had not brightened his subjects by little figures so characteristic of his century, little peasant girls and dainty little shepherdesses, who seem to belong to the light romances of that day.

Soon after that, he left Chardin to study with Boucher. He did not remain with the latter very long, but long enough to take from him all his genius, the harmony of his drawing, the vivid coloring of his painting. He carried in his mind all his subjects, but varied them according to his own liking. Boucher, however, had his revenge: he left his mark on all of Fragonard's works, ex-

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cept on those painted during the last years of his life, when he was starting to do inferior work.

At that time the poor man tried to imitate Mlle. Gérard, with whom he was madly in love, and who made a great mistake by treating large pictures in the same way as miniatures. But why mention these days of his life? One should pass over the period of weakness of artists who have done such wonderful work during such a long term of years.

While he was still in Boucher's studio, or perhaps a short time after having left him, Fragonard resembled his master so much that it is very difficult to distinguish the works of one from the other; and even at that time engravers made mistakes and wrote "Boucher pinxit" instead of "Fragonard pinxit," as, for instance, in "La Bascule." But what does it matter? Here we have two men—two genii. Their talent is equally great. Many art critics prefer the master to the pupil. Baron Portalis, who, with one other exception,—the Goncourts,—knew more about Fragonard than anybody else, has written a booklet on the panels called "La Vie Champêtre," consisting of "La Vendangeuse," "La Bergère,"

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"Le Jardinier," "Le Moissonneur," and these panels show the influence of Boucher more than any of his other works.

Later on a superb overdoor called "La Cage," of the same period and of the same series, was found and added to them. In these paintings we see the same little figures, the same scenery and perspective, the same soft blue sky that appear in Boucher's works.

Fragonard was not satisfied with stealing secrets from his contemporaries and from the old masters he saw around him, but he must see what he could gather from the Italian School. He must go to Rome, and found no difficulty in winning the Grand Prix, which was to pay for his stay in the Holy City. He was still friendly with Boucher, who, as a last warning, said to him, "Above all, do not take all the great masters seriously; you would be lost." What sarcasm, but how true! That is a piece of advice that many artists ought to take, and could be translated thus: "Study the great masters, but keep your individuality."

Fragonard listened to his master's words. Armed with a technical knowledge which prob-

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ably no other painter of his age had ever acquired, and with Hubert Robert as a companion, he spent his time studying nature in the country around Rome. The two artists made sketches which were useful to them for the rest of their lives. The Abbé de St. Non was also of the party, and made the engravings of their drawings. In this way he has shown us the energy and capability which those young men displayed, and we realize why they became such great masters.

Fragonard returned to Paris. The opera and its attractions called to him. The Southerner keenly enjoyed the company of actresses, with whom he became a great favorite, and he painted their portraits, sometimes for love or sometimes when asked by some grand seigneur to adorn their boudoirs or their drawing-rooms. But this great portrait-painter, unfortunately, painted very few portraits. We have "La Guimard," painted on a round canvas. What courage! Marmontel called her "La Belle Damnée"—and how full of wit she was!—this woman who received in her hotel, decorated by Fragonard, all the court of Paris.

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We have as pendant to it "La Duthé," just as pretty, celebrated and witty, and as fond of exaggerated luxury, as the other, and who died, ruined and blind, just like her friend and rival. For whom were these two portraits painted? Perhaps for some admirer who loved them both, thus making the mystery all the greater because there were so many lovers who loved them both.

In another portrait, treated in a more severe way, we find again "La Duthé." This one looks as if it were made for her, and with another end in view.

Fraco has also left us a portrait of "Mlle. Colombe" with the features of Vénus—that Mlle. Colombe, the Venetian girl of Parisian type, with her soft fair hair, for whom he decorated a Hall of Pleasure near Paris. (These decorations were, unfortunately, destroyed by a coating of paint fifty years ago.) This picture is painted in white, faintly tinted with pink, and yet there is color in it resembling a mass of flowers—of those flowers he lived with in Grasse, those flowers of his youth. Everywhere, in every corner, he placed them.

The poet of lovers surpasses himself in

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painting cupids, and then he shows us "L'Amour Folie" and "L'Amour Vainqueur," scenting the air with petals of roses, in a sky just before the hour of twilight. In boudoirs all over the world one sees engravings, by Janinet, of these famous pictures which will serve him later on as models for two of his renowned panels of Grasse. Then he paints the "Sacrifice of the Rose," exquisite symbol of the "Last Resistance."

His flowers peep out everywhere they can. They climb up the walls, they cling to the corsage, his shepherdesses bring them in fancy wheelbarrows, they thrive in the arbors around "La Bonne Mère." They enchant the mother as well as the lover. They are the joy of the rich as well as the joy of the poor, of the modest cottage and of the courtesan's boudoir: the peasant with his wild flowers no less attractive than the court ladies crowning their lovers with choice ones.

He has a weakness for roses of all kinds: the moss-rose, the rosemallow. The wizard, with a touch of his magic wand, his brush, makes thousands appear. But he must have the sun; without it his flowers would lack color, even those of

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the most brilliant hue. Even the poppy in the corn-fields needs a ray of sunlight to touch it to bring it to life and make it more of a blood-red than ever. The sun shines right among them, bringing out every little detail. At times it only grazes them, but more often takes them by surprise and brightens their little hearts, revealing to us their most hidden petals—petals which cannot be seen by the naked eye.

The sunshine is the secret of Fragonard's art. He knows so well how to handle it, he knows all its light effects, its bright touches, keeping its shadows light. He makes it penetrate through the millions of leaves in the forest, looking soft and cool.

It comes in through the window—an imaginary window—and is made prisoner in the alcove. To revenge itself, it shows up all the secrets of the room, bringing out all the minute details of the forms, and makes us appreciate certain transparencies. It discovers sleeping lovers, or those just about to go to sleep, and shows up all the love around them.

But out of doors it bursts forth brilliantly, takes unawares innocent nymphs playing in the

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water, shows up their rosy forms and their laughing grace. Sometimes he uses his rays of sunlight to bring cupids down from the sky, to keep them suspended in the air, and to give them a hazy appearance, thus giving a little more substance to a dream, like—in “Le Bonheur du Premier Baiser”—that first kiss that was given, and then blew away, leaving only the remembrance of it on the lips. That first kiss whose savor remains forever. That first kiss for which one waits and which comes one day and is now but a dream. One cannot touch it, and yet it exists. Oh, that first kiss! different from any other kiss because it cannot be renewed.

Fragonard becomes wiser, and he now depicts “L’Amitié coupant les Ailes à l’Amour.” Soon after he marries. Does that mean that love dies? No, it only changes. With what facility he paints children—he who started by painting cupids! Sweet transition! Ethereal and imaginary beings floating in the sky are transformed into dimpled babies reposing in cradles of plaited reeds. Here we get a glimpse of innocent nudity, the colors reminding us of the roses he loves so much.

He depicts the “Good Mother” under every

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aspect: "La Visite à la Nourrice," "L'Heureuse Fécondité," "L'Heureuse Famille," "L'Heureux Ménage," in which we have the father surrounded by his children, and his wife beaming with sublime happiness—a happiness so ideal and yet so real. The artist, without wishing to paint his own features, was anxious to show one of his own family groups, of which he was so proud.

"La Bonne Mère," who watches and guards, is his wife. This picture is painted with the three-fold love of the husband, father, and artist, and one can understand why he was able to make of this canvas such a masterpiece.

What charming titles he gives to his pictures! "Les Baisers Maternels ou Les Jalouses de l'Enfance," depicting children rushing and fighting for their mother's caresses, for those kisses which, with their childish instinct, they are able to appreciate from the bottom of their little hearts.

How he loved to paint his only son, whom he nicknamed "Fanfan"! Fanfan, with his blue eyes and golden hair, and his bright little face. Fanfan, pretty as a girl, yet mischievous as a boy. Fanfan, who figures later as the Evariste of the Revolution, and who burned his father's

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prints as a sacrifice to his country. He is said to have done likewise with some of his drawings. Those drawings, sometimes washed over with bistre, sometimes drawn in with black or red pencil, and which are even more full of color than some of his most brilliant pictures, would have been sufficient to render him immortal.

He is supposed also to have wished to represent members of his family in the two companion pieces called "*La Jeune Fille à la Marmotte*" and "*Le Jeune Homme à la Curiosité*," so different in technic, and yet so similar. One is treated broadly and represents a boy; the other with a certain minuteness, and is a girl. Fragonard is the only man who has dared to paint such contrasts. Not one of his pictures—not even a pendant—resembles another in any way. Here he uses a fine brush, there a thick one. He never uses the same color twice. One day he will choose bistre, as in the "*Billet Doux*" and the "*Renaud dans les Jardins d'Armide*," the most wonderful sketches he ever composed—sketches, entirely completed, to which one could not add a single touch, although they appear to be unfinished. Another day he mixes and mingles all his

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colors and sometimes tries to obtain an effect of dark shadow, as in "Fanchon, la Vieilleuse," where the head alone stands out, as if surrounded by a halo.

"Fanchon, la Vieilleuse." The Revolution was approaching. Fanchon was singing republican songs. What a warning to Fragonard, whose friends and protectors were soon to die on the scaffold, and he himself, although protected by David, fled from Paris to his native town, where he hoped to find peace! He took with him his gorgeous panels—his masterpieces—"Les Progrès de l'Amour dans le Cœur des Jeunes Filles," the most beautiful romance of Love and Youth, which he painted for Mme. du Barry, and which were intended for the Château de Louveciennes.

Fragonard did not feel safe even among his own people, and so painted Revolutionary emblems on the walls of the entrance to his house and on the staircase. These protected him.

Poor Frago! The Revolution and Mlle. Gérard had killed his genius. He passed away, later on, in Paris—in 1806—in that great city he loved so much, forgotten for the time being. But Fame awaited him.

RENÉ GIMPEL.

# JEAN HONORÉ FRAGONARD

## CATALOGUE

### PAINTINGS

#### › 1. "L'AMITIÉ COUPANT LES AILES À L'AMOUR"

"Friendship cutting Love's Wings"

This canvas is the sketch of one of the over-door paintings that were in the Château de Louveciennes and which were bought by Mme. du Barry from François Hubert Drouais, the painter.

The subject, entitled "Friendship cutting Love's Wings" (also known as "Love and Friendship"), was very much in favor at that time. The celebrated Mme. de Pompadour had made it popular. Did she not order the famous group of "Love and Friendship" from Pigalle for her Château de Bellevue? and was this subject not strongly emblematic of herself—she who had conquered the King by love and who knew how to retain his affection through friendship?

The following mention is to be found in the "Mémoire des ouvrages de peinture commandés par Mme. la Comtesse du Barry à Drouais,

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peintre du Roy" (Memorandum of the paintings ordered by Mme. la Comtesse du Barry from Drouais, painter of the King) :

"On Sunday, June 24, 1770, four overdoor paintings for the old pavilion of the Château de Louveciennes were delivered to Mme. la Comtesse: one representing the 'Graces,' another 'Love Embracing the Universe,' another 'Vénus and Love,' and a fourth one representing 'Night.' These four overdoors were painted by Fragonard, painter of the King. They were purchased for 1200 pounds by Mme. la Comtesse from M. Drouais, to whom they belonged."

("Vénus and Love" has since been called "Friendship cutting Love's Wings.")

These marvelous panels were immediately greatly admired. M. Virgile Josz says: "They must have had signal success, for Le Doux's construction was then but half completed when Fragonard's name was included among the various decorators who were to embellish it."

M. Pierre de Nolhac says: "With a heart full of youth and purity, Fragonard conceived these delightful decorations; he lavished on them all the grace of his soul, the delicateness of his coloring, the fascination of his brush. These four paintings are most faithfully and lovingly executed. The delicate tones are so light that they give the appearance of a luminous transparency.

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The strokes are sober; and in them we detect the diligence, the willingness, the constancy, as well as the brilliant and spontaneous qualities of the artist."

The following is what M. Portalis says of the Château de Louveciennes: "Every one knows that there were two distinct pavilions in the little village situated near Marly. In 1769 the King gave to his favorite, to be used by her for the rest of her life, the Château de Louveciennes, which had become vacant through the death of the young Prince de Lamballe, son of the Duc de Penthièvre. It was a small house, which the disagreeable noise of the neighboring water-works at Marly rendered rather unpleasant to live in. . . . It was to embellish the salon that the above-mentioned overdoors were purchased,—charming undoubtedly, but which at present we can find no trace of. . . . These new overdoors painted by Fragonard were placed in the main salon or in the gallery."

Previously in the collection of M. Trouard, architect, in Paris.

Appeared in the Trouard Sale, 1779, as No. 84, where it sold for 86 pounds.

Mentioned in E. and J. de Goncourt's "L'Art au XVIII<sup>e</sup> Siècle."

Mentioned in Pierre de Nolhac's "Fragonard." Paris, 1907.  
In the collection of Mrs. John W. Simpson, New York.

Canvas, 8 x 12 $\frac{1}{4}$  inches.

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### 2. "L'AMOUR et

### 3. LA FOLIE"

"Love and Folly "

"L'Amour et La Folie" are perhaps the most popular paintings produced by the great master. All the engravers have been anxious to reproduce them, and all the writers on Fragonard, such as Messrs. E. and J. de Goncourt, R. Portalis, Pierre de Nolhac, Virgile Josz, and Léandre Vaillant, have praised them highly in their books.

The pictures are treated with a delicate lightness and painted in a joyous mood. While Love as Conqueror is standing silent, beside a rose bush, as if he were ready to shoot the arrow he is holding, Love as Folly, carelessly agitating his bells and his fool's bauble, seems utterly unmindful of the consequences of his frolics.

We quote the following from Roger Portalis' book (Paris, 1889), on page 102:

" . . . Two among those pictures, 'L'Amour et La Folie,' are quite well known through Janinet's colored engravings, dated 1789, the original paintings of which are to be found in private collections. The allegory continues in the emblematic form of a dove pursued by Love, and afterwards lying trembling at his feet, while further away Folly is rattling his bells."

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And again Portalis writes:

"Does not joyous Love, flitting lightly among the flowers, remind us of the following verses?

'Sur un buisson  
Le papillon  
Voit-il la rose,  
Il s'y repose.

Est-il heureux  
Amant frivole  
Soudain il vole  
À d'autres jeux.' "

(PARNY.)

Virgile Josz describes the paintings as follows:

"Love as Conqueror and Love as Folly, two subjects that Fragonard is going to treat repeatedly for Prince de Conti and so many others; two medallions where that untiring and insatiable little Cupid mischievously runs about, an arrow and a fool's bauble in his hand, in the midst of everlasting roses."

Mentioned in Roger Portalis' "Fragonard." Paris, 1889.

Mentioned in Pierre de Nolhac's "Fragonard." Paris, 1906.

Mentioned in Virgile Josz's "Fragonard." Paris, 1901.

Mentioned in E. and J. de Goncourt's "L'Art au XVIII<sup>e</sup> Siècle."

Mentioned in Léandre Vaillant's "L'Œuvre de Chardin et Fragonard." Paris, 1908.

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Engraved by Janinet in color.

Catalogued in Bourcard's "Manuel de l'Amateur du XVIIIème Siècle."

Catalogued in Le Blanc's "Manuel de l'Amateur d'Estampes."

Catalogued in Beraldì's "Les Graveurs du XVIIIème Siècle." Paris, 1881.

Leroy de Senneville Sale, Nos. 56 and 57. 1780.

Marquis de Veri Sale, No. 39. 1785.

Folliot Sale, No. 50. 1793.

Villeminot Sale, No. 23. 1810.

Tabourier Sale, Nos. 93 and 94. 1898.

In the collection of Mrs. John W. Simpson, New York.

Two canvases, oval,  $21\frac{3}{4} \times 18$  inches.

### 4. "LES BAIGNEUSES"

"The Bathers"

Young and pretty women coming out of the water or frolicking about were Fragonard's subjects of choice. Thus, besides this canvas, we know of "The Bathers" at the Louvre, the "Bathers Taken by Surprise," and many other paintings which bear this inspiring title.

In this well-rounded, rosy-hued flesh we feel the influence of his master, Boucher; but in the graceful poses, in the harmonious scenery, Fragonard has retained his originality.

While this picture recalls to our mind the

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painting of the Louvre, with which it has some similarity, we find that Fragonard has placed more figures in this canvas, thereby offering us a greater variety of poses and attitudes, most pleasing to the eye.

Baron Portalis remarks that Fragonard excels in this style: "Never did he feel more sure of himself than when he painted 'The Bathers,' in which the composition and coloring approach so closely the manner of his master, except that his tones are warmer and more brilliant. The high lights in the flesh, and the brilliant landscape, give this painting the appearance of a Boucher touched up by Rubens. Who has said, speaking of this adorable group of nymphs freely romping in the grass, that they resemble a bunch of flowers where roses predominate? and, pondering still further, we feel that this painting is actually blossoming, and that we can smell its fragrance."

From the collection of Comtesse Tysckewitz, Paris.  
Canvas,  $25\frac{1}{2} \times 32\frac{1}{2}$  inches.

### 5. "LES BAISERS MATERNELS OU LES JALOUSIES DE L'ENFANCE"

"Maternal Kisses or Jealousies of Childhood"

What a pleasant family scene this painting represents, where Fragonard wishes us to share

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some of the delights of home life, the charms of which he had just lately learned to appreciate!

This is what Baron Portalis says: "Fragonard depicts the tranquil episodes of country life. Animals, and especially children, play a most important part in these compositions, and these latter provide the pretext for the swarming group of fresh and laughing faces. It is a pleasure to observe how happily Fragonard was influenced in his choice by these young people frolicking around him. In these half-grown youngsters, we can see his brother-in-law and sister-in-law. The little children who, sometimes, are rolling on the floor or playing with the dogs of his home, are his own children, whose games provide a ready picture for the artist.

"The painter only needs to look around him to find his models. Is it a wonder, therefore, that he should have left such dainty paintings and such graceful compositions, in which childhood has never been better understood nor more delicately interpreted?"

What a truly happy subject this radiant mother in the midst of her children, who are disputing eagerly for her caresses! And is it not his own family that Fragonard has thus evoked on this canvas?

This painting is the sketch of the canvas reproduced in Portalis' book, page 178.

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Catalogued in Roger Portalis' "Fragonard," page 280.

Catalogued in P. de Nolhac's "Fragonard," page 126.

Previously in the collection of Mme. Walferdin.

Walferdin Sale, April 12–16, 1880, No. 76.

From the collection of M. Sigismond Bardac, Paris.

### 6. "LE BONHEUR DU PREMIER BAISER"

"The Bliss of the First Kiss"

This painting, treated with grace and delicate lightness, represents an altar on which is inscribed the following: "Au Bonheur du Premier Baiser." Cupid, seen in profile, has just cut off his wings, and, placing them on the altar, he kisses a young woman whose hazy outline is seen in the clouds.

"This subject," M. Portalis says, "is very dear to Fragonard. The list is long, from 'Le Premier Baiser,' in which the painter has depicted the trembling touch of love, to the beautiful painting known by the engraving as 'Le Baiser à la Dérobée.' . . . With his brush Fragonard has taught us every possible kind of a kiss."

This same subject has been treated in a drawing, catalogued No. 234, in the Walferdin sale, and engraved in bistre, in an oval shape, without the engraver's name and without title.

Catalogued in Portalis' "Fragonard," page 272.

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Catalogued in P. de Nolhac's "Fragonard," page 118.

Catalogued in De Goncourt's "L'Art au XVIII<sup>e</sup> Siècle," tome III, page 328.

Walfordin Sale, April 12–16, 1880, No. 15.

Collection of Mme. Paillard.

From the collection of M. Sigismond Bardac, Paris.

Canvas, 12½ × 9½ inches.

### 7. "LA BONNE MÈRE"

"The Good Mother"

This subject, which has become popular, thanks to an excellent engraving by De Launay, represents one of these happy moments of motherhood in which Fragonard excels as well as in his pictures of love. With his favorite trees as a background, bringing out his wonderful effect of light and shade, Fragonard, in vigorous contrasts, has grouped together, at the foot of an antique vase mounted on a very high pedestal, a young woman seated on a stone bench, with a cradle in which sleeps a half-naked infant, and a robust little girl of three or four years of age. On the young mother's shoulder a big white cat is purring. With her left hand on the head of a child, she is turning up the latter's face, while with her right hand she holds a rustic bowl containing the sponge with which she is going to wash

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the little girl. Hiding behind her, a mischievous little boy slyly pours into the bowl the contents of a jug of water. Nothing could be more natural and more vivid than this composition.

Tradition says that "La Bonne Mère" is the portrait of Mme. Fragonard, and the fact that this picture reminded the artist of the first years of his married life explains why it had such an extraordinary attraction for him that he dedicated it to his country in 1789, at the time of the Revolution.

All the authors agree that this painting is one of the most beautiful executed by the master of Grasse.

Virgile Josz writes as follows: "While Evariste Fragonard is studying at David's, the 'États Généraux' are assembled and the great drama begins. Fragonard dedicates his 'Bonne Mère' to his country—the 'Bonne Mère' that Nicolas de Launay had engraved for Ménage de Pressigny, who was soon to be taken to the scaffold."

M. Pierre de Nolhac says: "The young mother shows us a crib under trees heavily laden down with foliage and flowers. The atmosphere around this little group is pure and caressing. What beautiful effects of luminous light the artist has produced! The mother, smiling and happy, is busily attending to the daily toilette of her little ones; the younger child is sleeping in the crib, all

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buried in the coverlets, and its little hand is resting under its dimpled chin."

Engraved by Nicolas de Launay.

Reproduced in F. Naquet's "Fragonard," page 43.

Reproduced in Mauclair's "Fragonard," page 20.

Reproduced in Roger Portalis' "Fragonard," page 182.

Mentioned in F. Naquet's "Fragonard."

Mentioned in Mauclair's "Fragonard."

Mentioned in Virgile Josz's "Fragonard."

Mentioned in P. de Nolhac's "Fragonard."

Mentioned in Portalis' "Fragonard."

Exhibited at "L'Art du XVIII<sup>e</sup> Siècle," 1883, No. 60.

Exhibited at "Les Inondés du Midi," 1887, No. 45.

Formerly in the Spitzer collection.

In the collection of Mrs. S. R. Bertron, New York.

Canvas, oval, 25½ × 21¼ inches.

### 8. "LA CHARRETTE DE ROSES"

"The Cart of Roses"

While this composition depicts life in the fields, it also evokes a fairyland, all bathed in that luminous light that Fragonard so masterly rendered.

This beautiful picture establishes a new phase of Fragonard's talent. He spends his summers in the country, and the rustic homes and farm-yards, as remarks M. Portalis, constitute the backgrounds of his compositions.

The young woman that Fragonard has painted

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looks charming in a red dress—so gracefully pulled up. In the background we see a picturesque windmill. Although Fragonard's originality is quite apparent in this work, we can feel Boucher's influence in the windmill; for Boucher frequently introduced windmills in his compositions which he painted in the neighborhood of Paris. The hollyhock which adorns the cart, and in which the master makes the light play, is most fascinating to the eye; and who knows if Fragonard, when he painted these roses, did not think of the town of Grasse, his own native country, so rich in flowers and fragrant fruit?

From the collection of Mr. Ch. Davis.

Canvas,  $19\frac{3}{4} \times 23\frac{3}{4}$  inches.

### 9. "MADEMOISELLE COLOMBE"

Marie Thérèse Theodor Ramboccoli Riggieri, called Mlle. Colombe, was born in Venice, October 22, 1752. Brought to Paris, while she was still very young, by her father, a strolling musician, she entered the "Comédie Italienne" in 1766. There she became acquainted with Comte de Masserone, known as Lord Mazarin, who fell desperately in love with her, and bought her from her parents for the sum of 100 louis d'or. She then left the "Comédie Italienne," but returned

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to it November 6, 1772, to play the part of *Hortense* in "Le Huron" by Marmontel and Grétry.

Being of reputed beauty, and possessing, as Grimm said, "the most beautiful eyes in the world," Mlle. Colombe met with marvelous success. Grimm, Bachaumont, and Boldini praised her very highly, Falconet executed her portrait in marble, and all the contemporaries acknowledged her beauty:

"Chez elle il faut s'appareiller  
Si dans ses mains je tombe  
Qu'elle me transforme en ramier  
Car j'aime la Colombe."

After having achieved a great success in "La Colonie de Sacchini," in the part of *Belinde*, she gave up the stage in 1788. Soon after she became destitute. She died at Versailles on the 29th of March, 1837.

In this delightful portrait, made of blond tonalities, Mlle. Colombe is represented full face, delicately modeled, her head slightly drooping and her shoulders exposed; she holds an apple in her left hand. At the bottom of the painting there is a dove, a symbol of love.

From the collection of M. Doistea, Paris.

In the collection of Mr. William Salomon, New York.

Canvas, oval,  $22\frac{1}{2} \times 19$  inches.

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## 10. "MADEMOISELLE DUTHÉ"

Mlle. Duthé was born on the Chaussée d'Antin, Paris, in 1748.

In his preface preceding the witty souvenirs that Mlle. Duthé has written, M. Paul Ginisty speaks as follows of this celebrated actress:

"Mlle. Duthé, who began her career at a very young age and was well launched, received the attention of the most distinguished men of the time, both of high birth and situation, from future monarchs and monarchs as well."

While still quite young, she succeeded in being admitted to the opera through the influence of M. Hocquart, and later she appeared at the théâtre of Mlle. Guimard, with whom she became very intimate.

Among her numerous protectors were: M. de Létonière, the Duc de Chartres, M. de Genlis, and the young Duc de Bourbon. Philosophers and men of letters such as Diderot, Marmontel, Gentil Bernard, Colardeau, etc., frequented her salon. On Saturdays she gave famous and sumptuous dinners, and one day she appeared driving at Longchamps in a carriage drawn by eight white horses. She also tried to go into politics, and sought the influence of M. Choiseul just at a

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time when his opponents were plotting against him.

Mlle. Duthé was very beautiful. Inspector Marais described her as follows: "She is one of the most beautiful women of Paris; tall, has a very good figure, splendid complexion, a most amiable face, and beautiful hair."

As we can well surmise, she was extraordinarily popular, and there are many songs of the time written around her:

"Duthé tu cherches à plaire  
A qui peut t'enrichir,  
Moi qui suis mousquetaire  
Je n'ai rien à t'offrir."  
• • •

Her residence on the Chaussée d'Antin was one of the most elegant in Paris. After a short stay in England, Mlle. Duthé became blind and died in 1820.

The painters disputed for this pretty model; besides this famous painting by Fragonard, a masterpiece in freshness of color and delicacy of modeling, Perrin has left us an agreeable portrait of her which is in the Museum of Rheims. Prud'hon has painted her, and the engravings of Le Beau and Janinet have made her popular.

The following is what Baron Portalis says, in

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his work on Fragonard, regarding this painting by the master: "Launched in the theatrical world, especially in his youth, the artist had a splendid opportunity to paint several of the leading actresses, and it is to these acquaintances that we owe his portrait of Mlle. Duthé."

Previously in the collection of F. Waller, Esq., London.

From the collection of Baronne Nathaniel de Rothschild.

From the collection of Baron Arthur de Rothschild.

In the collection of Mrs. John W. Simpson, New York.

Canvas, round, diameter 20 $\frac{1}{4}$  inches.

### 11. "FANCHON, LA VIELLEUSE"

"Fanchon, the Hurdy-Gurdy Player"

Fragonard's painting evokes one of the most delicate pictures of the Paris of former days.

Françoise Chemin, known as "Fanchon, la Vieilleuse," was very popular in Paris towards the end of the XVIIIth century. A mountebank by profession, she knew how to achieve great renown for herself by means of her songs, which she would render, accompanying herself on her hurdy-gurdy.

During the reign of Louis XV the hurdy-gurdy became very much in vogue; it was a string instrument that was played by means of a crank.

Fanchon was at first very popular with the people. She was gifted with a pretty voice,

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and with the aid of her famous hurdy-gurdy, she would sing Revolutionary songs, of which the most celebrated was the following:

“Nous, dont la lampe le matin,  
    Au clairon du coq se rallume;  
Nous tous qu'un salaire incertain,  
    Ramène avant l'Aube à l'enclume;  
Nous, qui des bras, des pieds, des mains,  
    De tout le corps luttons sans cesse,  
Sans abriter nos lendemains,  
    Contre le froid et la Vieillesse.

Aimons nous et quand nous pourrons  
    Nous unir à la ronde,  
Que le canon se taise ou gronde,  
    Buvons  
A l'independance du monde.”

Later on she modified her répertoire; singing before ladies and gentlemen of the court, she became the star of the fashionable concerts.

Fanchon's picturesque little personality was soon adopted by the stage and the arts, and it has since been revived by numerous comedies and operettas.

“Fanchon, la Vieilleuse” is represented here as a “Jeune Fille à la Marmotte,” standing near a table on which rests the box containing a little marmot.

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Duclos-Dufresnoy Sale, 1795.

Vassal de St. Hubert Sale, 1783.

Mentioned in Baron Roger Portalis' "Fragonard."

In the collection of Mrs. John W. Simpson, New York.

Canvas,  $11\frac{1}{2} \times 9$  inches.

### 12. "FANFAN"

This charming miniature represents Fragonard's only son, Alexandre Evariste, nicknamed "Fanfan."

Fanfan was born at Grasse in 1780. He had a sister, Rosalie, whom death claimed when still young; Fragonard, therefore, lavished all his affection on his little son, and placed all his hopes in him. It was this little fellow who brightened the home of the painter, that cheerful interior that M. Charles Blanc describes as follows:

"Fragonard had painted fantastic trees, and in a corner he had hung a swing on which he often placed his models. It was by this aerial staircase that Fragonard's young child would come down from his apartment situated above. The furniture, the interior arrangement, the light, all reminded one of the usual fairylike beauty of his paintings. Here and there he had placed garlands of flowers, potted plants, and even playing fountains, as well as bright-colored carpets and draperies of fine material."

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The following passages are taken from the well-informed biography of Alexandre Evariste by Baron Portalis:

"First, having been his father's pupil, he entered, at a very young age, the studio of David. . . . During the Consulate young Fragonard was commissioned by Lucien Bonaparte to decorate the latter's country home at Plessis-Chamant.

" . . . Alexandre Fragonard made designs for many monuments that were never executed, among others an obelisk with bas-reliefs which was to have been erected on a platform of the Pont Neuf. The events of 1815 prevented the execution of this great work, the designs of which had been approved by the Emperor.

"Such was also the case with the sculpture for the façade of the Madeleine, with which he had been entrusted.

"He painted many pictures, among which the following are the principal ones: 'The Shepherds of Virgile,' 'Joan of Arc entering Orléans' (which is in the Museum of Orléans), 'Marie Thérèse presenting her Son to the Hungarians,' and many others.

"In sculpture he executed the colossal bronze statues of Pichegru, Jeanne de Laval, etc. . . . He had produced many designs and models of sculpture for the 'Manufacture de Sèvres,' and it

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was in this national establishment that he placed his son, Théophile Fragonard, who distinguished himself there as a painter on porcelain."

He died in Paris in November, 1850.

As we see, although Fragonard's son did not possess his father's genius, still he was a painter of merit.

Fragonard was an excellent miniaturist, and M. Portalis says the following of him:

"His miniatures represent little boys and girls with wide-awake faces, with great big, beaming eyes, and with clear and animated complexions, which remind us of reduced portraits by Greuze."

Previously in the collection of M. Walferdin.

From the collection of M. Stern, Paris.

Exhibited at the "Exposition de la Miniature" at Brussels, 1912.

Miniature, oval,  $2\frac{3}{4} \times 2\frac{1}{4}$  inches.

### 13. "MADEMOISELLE GUIMARD"

Marie Madeleine Guimard, the celebrated actress, was born in Paris on October 10, 1743.

While still very young she was in the ballet corps of the Comédie Française, and later on she entered the opera. Intelligent, witty, and very beautiful, she soon acquired an extraordinary reputation. All the fashionable ladies of the day

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wore gowns à la Guimard. Writers and poets sang her praises. Bachaumont said of her:

"Her gracefulness did honor to Terpsichore, and she only lacked a certain roundness of form."

Among her numerous protectors were the Maréchal de Soubise and Benjamin de la Borde. In 1792 she was married to Despreaux, who founded a theatre that became very popular. Her home in the Chaussée d'Antin is still renowned.

It is certain that Fragonard visited her. The following is what M. Portalis says about her:

"La Guimard, who afterwards became the wife of Despreaux, the dramatic author and director of the theatre, became at the start the darling of the gay world. . . . The wonderful tales of 'La Belle Damnée,' as Marmontel called her, vastly amused history. She had three different supper parties a week, the one consisting of the first gentlemen of the court, and the others of authors and artists who came to entertain this Muse; and, of course, Fragonard must have been there also with all his brilliant wit and good humor."

This beautiful circular portrait, which is the companion piece of the one of "Mademoiselle Duthé," mentioned above, is equally brilliant in color and modeled with grace.

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Previously in the collection of F. Waller, Esq., London.  
From the collection of Baronne Nathaniel de Rothschild.  
From the collection of Baron Arthur de Rothschild.  
In the collection of Mrs. John W. Simpson, New York.  
Canvas, round, diameter 20 $\frac{1}{4}$  inches.

### 14. "MADEMOISELLE GUIMARD"

Another portrait of Marie Madeleine Guimard, the celebrated and beautiful actress, whom Virgile Josz describes as follows:

"That girl has 'the prettiest neck in the world,' as Marais remarks in his police report, and a small waist, so well in proportion with her dainty figure; a childlike head with thin lips; a sensual chin, a prominent forehead and 'Chinese eyes,' recalling those of Mlle. de Prie."

The same author narrates the following amusing anecdote:

"La Guimard had a quarrel with Fragonard and had engaged another painter. Fragonard was determined to avenge himself, and, one day, gained admission into her house. Seizing a few brushes, he set to work to transform a smiling portrait of his former friend into one expressing ferocious anger. A few moments later, the mistress of the house arrived with a few friends to

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whom she wanted to show the works of her new painter. Upon being convinced that she had been ridiculed, she burst into a violent rage, and her amused guests realized then that she possessed the very features depicted on the canvas."

That Fragonard was a great admirer of her is evident when we read Virgile Josz, who further says: "Having forsaken the peaceful joys of home, Fragonard, working on his decorations, lingers enthralled in the Chaussée d'Antin painting 'La Belle Damnée.'

For La Guimard's celebrated house had been decorated by Fragonard himself, and M. Jacques Doucet, the well-known collector, in his home in the Rue Spontini owns two exquisitely decorated door panels which came from there. It is interesting to state that M. Doucet purchased them some thirty years ago, for a few hundred francs, from a coal-vender who had bought them for kindling-wood.

From the collection of Sir Hugh Lane, London.  
Canvas,  $21\frac{3}{4} \times 15\frac{3}{4}$  inches.

### 15. "L'HEUREUX MÉNAGE"

"The Happy Family"

This delicate and intimate scene has always been greatly appreciated. Messrs. de Goncourt,

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in "L'Art au XVIII<sup>e</sup> Siècle," recall it as follows in Volume III, page 334:

" . . . In 1825 there appeared at the Didot Sale a picture representing a father vanquished by the caresses of a child, which was catalogued as 'L'Heureux Ménage.' "

M. Pierre de Nolhac describes it as follows:

*L'Heureux Ménage.*—A young husband, reclining on a sofa, holds his child in his arms; his wife, standing behind him, rests against his shoulder. A parrot with outstretched wings is to be seen in the composition." (Round, diameter 34 cm.)

We find a more ample description of this painting in the Didot Catalogue of April 3 and 5, 1825, under No. 135:

"A young husband, reclining on a sofa, enjoys the caresses of his child, who pushes forward to embrace him while he is holding him in his arms. A parrot, with outstretched wings and open beak, shares the joy of this family scene.

"Thanks to a number of canvases as excellent as this one, Fragonard, at the end of the past century, acquired a celebrity which his son maintains in a dignified way."

It is amusing to read these latter remarks in the Didot Catalogue, written at a time when Fragonard's son was still living—this same Eva-

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riste who, during the Revolution, destroyed so many of his father's prints.

Didot Sale, April 3-5, 1825, No. 136.

Du Bois Sale.

Otto Mundler Sale, November 27, 1871.

Comte Hondetot Sale, May 9, 1859.

Mentioned in De Goncourt's "L'Art au XVIIIème Siècle."

Mentioned in Pierre de Nolhac's "Fragonard."

In the collection of Mr. William Salomon, New York.

Canvas, round, diameter 13½ inches.

### 16. "LA FILLETTE À LA MARMOTTE"

"The Young Girl with the Marmot"

### 17. "LE JEUNE HOMME À LA CURIOSITÉ"

"The Young Man, Vender of Curiosities"

The charming picture known as "La Fillette à la Marmotte" portrays one of the pastimes of the XVIIIth century. The people of the time were very fond of these trained pets, which were kept preciously in a box and were made to come out only to perform their dances, accompanied by the music of a bird-organ or of a rattle.

The picture is painted in an extremely delicate manner; the little girl is bewitching with her doll-like, comely face, replete with astonishment.

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In the picture known as "Le Jeune Homme à la Curiosité" the young man leans on a box filled with curios, and in his left hand he holds one of them. He is fair and of a delicate type also.

Undoubtedly Fragonard has chosen members of his own family as models: perhaps his brother-in-law or his son; perhaps his sister-in-law or his wife, as M. Léandre Vaillant surmises. The fact is that we frequently find these same types in Fragonard's paintings which were executed after his marriage. At this period, as M. Pierre de Nolhac remarks, "Fragonard began a new life. His young wife loved him, surrounded him with care and tenderness, and knew how to keep him from the temptations of the outside world. In this calm and quiet sphere the soul of the master awoke to new aspirations. He dreamed of purity, of soft beautiful visions, of wise thoughts born of the beautiful home life he was leading."

From the collection of M. de Malterre.

Canvas, each,  $13\frac{1}{2} \times 9\frac{1}{2}$  inches.

### 18. "PAYSAGE D'ITALIE"

"Italian Landscape"

This landscape was executed in Italy, not at the time when Fragonard was a student at the Art School of Rome, but during his second trip in

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1774, when he was in full possession of all his talent and all his resources.

If Fragonard attained such genius, it is due to the fact that as a student he conscientiously studied the great masters of all schools. He was not satisfied with studying the Italians, but he made a careful study of the Flemish painters as well, and foremost among the latter he acknowledged the great talent of Ruysdael, whose precision and careful technique in the execution of landscape he much admired. He imitates his style in order to learn his method, not that he admires him so much, but he wants to master his technique thoroughly. And, in fact, we find that Fragonard's landscapes are treated with Ruysdael's careful execution. It is, therefore, no wonder that the catalogues of the XVIIIth-century sales often bore the name of "Fragonard Ruysdael" to describe the painter's landscapes.

Trouard Sale, 1779, No. 81, where it sold for 730 pounds.

Collection of M. Paillet.

Collection of Duc de La Rochefoucauld Liancourt, 9 Rue Royale, Paris.

Benou Sale, June 20, 1827, No. 20.

From the collection of M. Lehmann, Paris.

Catalogued in P. de Nolhac's "Fragonard."

Canvas, 22 × 25½ inches.

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## 19. "RENAUD DANS LES JARDINS D'ARMIDE"

*511 d*  
"Rinaldo in the Gardens of Armida"

This was just the time when Fragonard wanted to be accepted at the Academy of Painting. As Baron Portalis says: "To meet the requirements one style of painting was not sufficient; to insure this he had to turn to history or mythology for some dramatic subject, so Fragonard searched through poems by Tasso for a subject, and selected 'Rinaldo in the Gardens of Armida.'" Both the author and the hero of the famous epic "Jerusalem Delivered" were interesting enough to tempt Fragonard. Tasso, who had been immortalized by Goethe, was very much like Fragonard, an ardent admirer and singer of Love; and even though he treated a historical subject, Fragonard found in "Jerusalem Delivered" episodes that were dear to him.

As every one knows, Rinaldo, under orders of Godfrey de Bouillon, started at the head of the Crusaders to conquer Jerusalem. Armida, who was the niece and pupil of Hidraot the magician, King of Damascus, succeeded in gaining access to the camp of the Christians, setting it on fire, and capturing all their great leaders. Rinaldo alone resisted. Armida, furious at this resis-

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tance, tries to entrap him, succeeds in doing so, and plans to put him to death. But, struck by his great beauty, she falls desperately in love with him and endeavors to retain him near her in her enchanted gardens at the end of the earth.

In her splendid palace, surrounded by delightful pleasure grounds, enraptured by love and passion, Rinaldo soon forgets his vows and the great object to which he has devoted his life, and the Christians are delivered up to the infidels. The hero, however, liberates himself from his voluptuous bondage, regains his soldiers, and captures Jerusalem.

Rinaldo has remained the type of the brave and intrepid warrior who sometimes allows himself to be swayed from the course of his duty by love.

In this brilliant picture Fragonard has chosen for his subject the time when the hero penetrates into the enchanted retreat of Armida. His hand resting on his sword-hilt, he is guided by the Graces. In the midst of a bevy of cupids and nymphs, each playing a different musical instrument, Armida appears in the full charm of her beauty. In the joyous gardens a swarm of pretty women, depicting the various pleasures, whirl around Rinaldo.

Léopold Flameng Sale.

Beurnonville Sale, May 21 and 22, 1882, No. 13.

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From the collection of Mme. Watel.

Engraved by Charles Country.

Reproduced in Beurnonville Sale Catalogue.

Reproduced in Portalis' "Fragonard," p. 287.

Reproduced in P. de Nolhac's "Fragonard," p. 154.

Canvas,  $28\frac{1}{2} \times 35\frac{3}{4}$  inches.

### 20. "LE REPOS DE LA SAINTE FAMILLE" "The Holy Family Resting"

Fragonard essayed his talents in every style, and succeeded in all. At first he was the amiable and gallant painter of Mlle. Guimard, the painter of boudoirs, the celebrated decorator for the fashionable salons, the dainty miniaturist, the talented landscape painter, and the interpreter of happy family gatherings.

During his travels in Italy he learned to admire the famous Italian masters, and he became greatly impressed by the religious art. He immediately undertook to paint this style, and met with signal success.

But it is evident that Fragonard did not paint the Virgin with the same love and mysticism as did the Italian masters. Fragonard lacked the faith. Was he to be blamed for this? Is it not rather the libertine spirit of his century that we should accuse?

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Whatever it may be, his religious compositions were tender interpretations, bathed in delicate light and imbued with deep sentiments of the home. Many critics have compared Fragonard to Murillo in this respect, and the comparison is not at all unjustified. In this style Fragonard has by far surpassed his master, Boucher, whose religious paintings were too manifestly unconstrained.

We know of a water-color by Fragonard, of which Auvray gives the following description: "The Blessed Virgin is sitting next to St. Joseph receiving the tender caresses of the Infant Jesus, while a group of angels look on." It was after the painting known as "*Le Repos de la Sainte Famille*" that Fragonard executed that water-color.

The painting is the reduction of a large picture bearing the same title, which is to be seen in the Church of St. Nizier at Troyes. M. A. Bontillier du Retail reproduced and compared the two paintings in a publication entitled "*A Fragonard at Troyes*." He describes the two pictures as follows:

"The Virgin, seated on a rock, is holding the Infant Jesus in her arms. His dimpled little body can be seen under the slightly raised shirt. Behind this group St. Joseph is somewhat conventionally leaning against a cloud, looking at the

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scene. His stick is on the ground, together with his meagre baggage and his traveling-gourd. In the firmament can be seen heads of little angels who are taking the places of the angels who, according to the pretty legend of the apocrypha, accompanied and waited on the Holy Family in its flight into Egypt."

The canvas is one of the best of the group of religious paintings known to have been conceived by Fragonard.

Le Prince Sale, 1781, No. 125.

Duc de la Rochefoucauld Sale, 1827.

Roger de Bréart Sale, 1886, No. 19.

Collection of Duc de la Rochefoucauld Liancourt.

Collection of M. Poilleux.

Collection of M. Langlois.

Canvas, oval,  $26\frac{1}{2} \times 23$  inches.

### 21. "SAINTE FAMILLE, D'APRÈS REMBRANDT"

"Holy Family, after Rembrandt"

"Earnest and conscientious in everything that pertained to his profession," writes M. Pierre de Nolhac, "and eager to retain his skill and preserve intact the strength of his talents, Fragonard continued, as in the past, to study the great masters."

Therefore he turned to Rembrandt, that inter-

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preter of light that Fragonard learned to admire so much. His paintings, like "Les Traitants," "La Visite à la Nourrice," and others, are a proof that he often was inspired by the great Dutch master.

Here he chose a religious subject of Rembrandt's, one full of charm and replete with that mother-love which he so much enjoyed painting. The scene is laid in an obscure room where Rembrandt's science of light and shade is marvelously executed. Fragonard has most extraordinarily depicted the solicitude of the Virgin, who is looking tenderly at the Infant Jesus asleep in a little crib, the shape of which we find in others of his canvases.

An important fact, worthy of notice, is that this painting figured in François Boucher's sale, which took place on February 18, 1771, where we find it catalogued as follows:

"No. 111.—The Infant Jesus is sleeping in a wicker cradle, and the Blessed Virgin, while watching his sleep, holds an open book in her hand. St. Joseph is holding a hatchet and a piece of wood, and the group is crowned by a glory of angels. This painting is a copy, after Rembrandt, executed by M. Fragonard with wonderful art and accuracy, on a canvas measuring 2 feet 9½ inches high by 27 inches wide" (French measurements).

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The painting was sold for 72 pounds.

Thus we have two suppositions: either Fragonard, entirely satisfied with the execution of this work, and being desirous of showing his gratitude to his master, gave it to him; or else Boucher, being so impressed by the beauty of the painting, asked Fragonard for it.

Although the arrangement and manner of Rembrandt are very evident, Fragonard's brush is undeniably felt all through this painting. The maternal love that illuminates the face of the Virgin; the rosy, chubby Baby slumbering so peacefully in his crib; all this bears the stamp of Fragonard.

Rembrandt seen through Fragonard—what an attractive subject!

The painting by Rembrandt is at present in the Hermitage Museum in St. Petersburg. It is larger than Fragonard's copy, measuring 46½ by 36 inches, and is signed and dated 1645. Dr. W. Bode, in his book on Rembrandt, describing the latter's painting, mentions Fragonard's copy, saying: "In 1899 an old copy was sold in England." The fact is that this copy at that time belonged to M. Berger, Esq., who had previously purchased it from Mr. O'Neil.

Rembrandt's original painting was in the Crozat collection towards 1768, and it was there that Fragonard made this beautiful copy of it.

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Collection of François Boucher.

François Boucher Sale, February 18–21, 1771.

Collection of M. Paillet, 1779.

Collection of M. Gildemeester, 1800.

Collection of R. R. Reinagle, Esq., R.A., 1831.

Collection of Mr. O'Neil.

Collection of M. Berger, Esq.

From the collection of M. de Charrette.

Canvas, 36 × 29¾ inches.

→ 22. "LE MOISSONNEUR"

"The Reaper"

→ 23. "LE JARDINIER"

"The Gardener"

→ 24. "LA BERGÈRE"

"The Shepherdess"

→ 25. "LA VENDANGEUSE"

"The Grape-Gatherer"

26. "LA CAGE"

"The Cage"

When we look at these panels, so skilfully executed, we are reminded of the following remarks of Baron Portalis:

"Fragonard was endowed with all the qualities

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necessary to an adept painter. No sombre colors on his clear and gay palette. His vivacious temperament aided him, in a great measure, to execute his works in a rapid but facile manner, and to grasp the idea in the first stroke."

"THE REAPER" represents an interesting and dreamy type of the ideal laborer, who is resting on his scythe in the middle of a field of wheat.

"THE GARDENER," who has just picked a basket of roses, seems to run towards the young woman, and carries to her children a bird that he has just caught.

"THE SHEPHERDESS" represents a charming young woman wearing a delightfully pretty dress and, as Baron Portalis says, "of exquisite shades; a most charming costume; a style which the artists of that time adopted, and which was most delightful for the eyes to feast on." She is carrying her child asleep on her back, and another roguish little tot is clinging to her apron. A charming landscape can be seen in the background.

"THE GRAPE-GATHERER," shown here, is most gracious and carries bunches of grapes in her apron. A little child is clutching her skirt, trying to seize the grapes, while another, who has fallen to the ground, is crying for its share of the fruit.

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Exhibited at the Chardin-Fragonard Exhibition, 1907, Nos. 134, 135, 136, and 137.

Reproduced in the catalogue of the Chardin-Fragonard Exhibition by A. Dayot and L. Vaillant.

Reproduced and described in "Scènes de la Vie Champêtre" by Baron Roger Portalis, Paris, 1902.

Canvases,  $58\frac{1}{2} \times 32\frac{3}{4}$  inches.

"THE CAGE" represents a young woman, seated, lifting a bird-cage with her arm. A young man is sitting at her feet, looking at her and holding a dove in his hands. But this graceful couple, so agreeably dressed, do not live in the fields; they must have been shepherds of the court. In those days Fragonard worked for rich "Fermiers" and for renowned actresses. "For his artificial subjects," says Baron Portalis, "Fragonard needed an opera setting, a fairy scene composed of harmonious lights and rosy hues such as his facile brush could create so deftly."

Canvas,  $38 \times 48$  inches.

These graceful poses, these delicate hedge trees, and this ideal landscape were composed to charm the eye; and these harmonious compositions were certainly most appropriate for the white and gray boudoir of some favorite or the sumptuous salon of some rich amateur of those days.

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## DRAWINGS

### 27. "ÉTUDE DE DRAPERIE"

"Study in Drapery"

A young woman, in a beautifully draped dress, seated.

From the Heseltine collection.

Reproduced in "Dessins de l'École Française du dix-huitième Siècle," Paris, 1913, No. 27.

Drawing in red chalk,  $9\frac{1}{2} \times 13\frac{3}{4}$  inches.

### 28. "FEMME DEBOUT, LA MAIN SUR LA HANCHE"

"A Woman Standing, Hand on Hip"

Dimsdale collection.

Mayor collection.

From the Heseltine collection.

Exhibited at the National Loan Exhibition, No. 90.

Reproduced in "Dessins de l'École Française du dix-huitième Siècle," Paris, 1913, No. 33.

Drawing in red chalk,  $15\frac{3}{4} \times 9\frac{3}{4}$  inches.

### 29. "JEUNE FEMME ASSISE"

"Young Woman Seated"

A young woman seated. She has a head-dress in the style of a Turkish turban and holds a fan.

Jean Gigoux Sale, January 20, 1873, No. 115.

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From the Heseltine collection.

Reproduced in "Dessins de l'École Française du dix-huitième Siècle," Paris, 1913, No. 31.

Drawing in red chalk,  $10 \times 7\frac{1}{2}$  inches.

### 30. "LA FEMME AU PERROQUET"

"The Woman with the Parrot"

A young woman seated, looking at a parrot perched on a screen.

Mailand collection, April 4, 1881, No. 58.

Exhibited at the National Loan Exhibition, No. 89.

Mentioned in Portalis' "Fragonard," page 305.

Reproduced in "Dessins de l'École Française du dix-huitième Siècle," Paris, 1913, No. 34.

Drawing in red chalk relieved with bistre,  $14 \times 9\frac{1}{4}$  inches.

### 31. "LA LECTURE"

"Reading"

A delicate scene of an interior, in which Fragonard excelled. A similar drawing is in the Louvre.

Walferdin Sale, April 12–16, 1880, No. 192.

Engraved by Jules de Goncourt.

Mentioned in Portalis' "Fragonard," page 307.

Reproduced in "Dessins de l'École Française du dix-huitième Siècle," Paris, 1913, No. 32.

From the Heseltine collection.

Drawing in sepia,  $11 \times 8\frac{1}{4}$  inches.

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## 32. "LE TAUREAU"

"The Bull"

This kind of subject is dear to Fragonard; the quiet country life attracts him, and he depicts same in many of his paintings, such as "The Stable," etc.

A bull stands in a stable, next to a truss of hay. To the right a young girl sleeps, a dog at her side.

Study for the picture in the collection of M. Sigismond Bardac, Paris.

Vivant Denon Sale, May 1, 1826, No. 731.

Vassal de Hubert Sale, March 27, 1779, No. 182.

Exhibited at the National Loan Exhibition, No. 91.

Reproduced in the catalogue of the National Loan Exhibition, page 176.

Reproduced in "Dessins de l'École Française du dix-huitième Siècle," Paris, 1913, No. 30.

From the Heseltine collection.

Drawing in sepia,  $10\frac{1}{4} \times 14\frac{1}{4}$  inches.

## 33. "LA VOILE DES AMOURS"

"The Sail of the Cupids"

Cupids flutter about in a lively circle, carried away by the sail of a love-ship.

Sketch for the ceiling of the residence of M. Bergeret.

## JEAN HONORÉ FRAGONARD

In the collection of Mrs. Snowden A. Fahnestock, New York.

Drawing in red chalk, 15 × 20 $\frac{1}{4}$  inches.

### 34. "VUE DES JARDINS DE LA VILLA D'ESTE"

"View of the Gardens of the Villa d'Este"

This delicate drawing is a souvenir of the days that the author spent in Italy.

Two lions in stone, who are lying at the extreme end of a balustrade, guard the entrance to a staircase leading to the terraces of the villa, the tapering perspective of which can be seen in the distance. In the foreground we distinguish a high wall in which a niche is sunken where some ancient goddess sits on a throne between two animals, and surmounted by a row of balustrades on which stand two statues. Further away, under a bushy canopy of venerable trees whose tops meet, we see the front of an arbor overladen with vines and with its arches most carefully designed; in the background, clusters of trees. The ensemble of this drawing is most pleasing and very decorative.

This drawing dates from 1760, which is the time when Fragonard was at the Villa d'Este. A painted canvas representing the same subject is preserved in the Wallace collection.

PRICE AND REFERENCE

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From the Lemarié Sale, April 25-27, 1912, No. 579.

Reproduced in "Fragonard, le Peintre" by the Abbé de Saint-Non.

Drawing in sepia and in red chalk,  $13\frac{3}{4} \times 17\frac{1}{4}$  inches.

In bringing these descriptions to a close, we cannot restrain ourselves from crying out with Baron Portalis: "Oh, how brilliantly this XVIIIth-century Art unfolds itself in an unequalled glory; with what freshness and grace! Perhaps we will see again another Boucher. But never will there arise another genius like Fragonard, to evoke, with that exquisite charm, the eternal romance of youthful Love."

NEW YORK HERALD, SUNDAY, JANUARY 25, 1914.

# PICTURES BY FRAGONARD SHOWN UNDER DISTINGUISHED AUSPICES.

Mmes. Charles B. Alexander, S. R. Bertron, Snowden A. Fahnestock,  
Peter Cooper Hewitt, Henry Barton Jacobs, Otto H. Kahn, John W.  
Simpson, James Speyer and M. Orme Wilson, and the Misses  
Eleanor G. Hewitt, Sarah Cooper Hewitt and Elsie de Wolfe,  
Patronesses of Exhibition Organized by Messrs. Gimpel & Wildenstein.





"LE JEUNE HOMME À LA CURIOSITÉ"  
By FRAGONARD.

PUBLISHED BY E. GIMPEL &  
WILDENSTEIN, WHO, WHILE  
GIVING STRICT AND CAREFUL  
INSTRUCTIONS ON THE SUB-  
JECT TO THE COMPILER, CAN-  
NOT, OF COURSE, WARRANT  
ACCURACY OF EVERY FACT  
AND STATEMENT CONTAINED  
IN THEIR PUBLICATIONS

**P**AINTINGS by Fragonard to the number of seventy-six, and also drawings, are being exhibited by Messrs. E. Gimpel & Wildenstein, not in their regular galleries at No.

636 Fifth avenue, but in the galleries at No. 673 Fifth avenue, which they have taken temporarily for the purpose of this comprehensive show of work by the great French eighteenth century artist.

The event is under the patronage of Mmes. Charles B. Alexander, S. R. Bertron, Snowden A. Fahnestock, Peter Cooper Hewitt, Henry Barton Jacobs, Otto H. Kahn, John W. Simpson, James Speyer and M. Orme Wilson, and the Misses Eleanor G. Hewitt, Sarah Cooper Hewitt and Elsie de Wolfe.

*Et le siècle survit en toi, qui sais encor  
Entremêler sa grâce au graces de  
l'Olympe  
Et promener l'Amour sous les feuillages  
d'or.*

Thus Mr. de Nolhac to Fragonard, in his wonderfully graceful poem in which, besides "cher Frago," he also apostrophizes Watteau, Chardin, Boucher and Nattier.

"The sunshine is the secret of Fragonard's art. He knows so well how to handle it—all its light effects, its bright touches; keeping its shadows light. He makes it penetrate through the millions of leaves in the forest, looking soft and cool.

"It comes in through the window—an imaginary window—and is made prisoner in the alcoves. To revenge itself, it shows up all the secrets of the room, bringing out all the minute details of the forms, and makes us appreciate certain transparencies. It discovers sleeping lovers or those just about to go to sleep, and shows up all the love around them.

"But out of doors it bursts forth brilliantly, takes unawares innocent nymphs playing in the water, shows up their rosy forms and their laughing grace. Sometimes he uses his rays of sunlight to bring cupids down from the sky, to keep them suspended in the air and to give them a hazy appearance, thus giving a little more substance to a dream, like in 'Le Bonheur du Premier Baiser'—that first kiss that was given and then blew away, leaving only the remembrance of it on the lips. That first kiss whose savor remains forever. That first kiss for which one waits, and which comes one day and is now but a dream. One cannot touch it and yet it exists. Oh, that first kiss! Different from any other kiss because it cannot be renewed."

Thus Mr. René Gimpel, in the graceful introduction he has written to the catalogue of this exhibition. And what is there left for a mere Anglo-Saxon to say,

when a Frenchman, who also is a supreme connoisseur of his country's art, has so charmingly summed up the genius of one of its greatest painters?

Of the loans to the show the greater number come from Mrs. John W. Simpson, a firm believer in and admirer of French eighteenth century art. Mrs. Simpson loans "Friendship Cutting Love's Wings," this being the sketch of one of the over-door paintings that were in the Château de Louveciennes and which were bought by Mme. du Barry from François Hubert Drouais, the painter.

"Love and Folly" are perhaps the most popular paintings produced by the master, all the writers on Fragonard having praised them highly in their books. The pictures are treated with delicate lightness and painted in a joyous mood.

"Two among those pictures 'L'Amour et La Folie' are quite well known through Janinet's colored engravings, dated 1789, the original paintings of which are to be found in private collections. The allegory continues in the emblematic form of a dove pursued by Love, and afterward lying trembling at his feet, while further away Folly is rattling his bells."

The quotation is from Mr. Portalis. The two pictures also are loans from Mrs. Simpson. So, too, is the Mademoiselle Dathé," the accomplished actress, of whom it has been wittily said by Mr. Paul Ginisty that she began her career at a very young age and was well launched, and received the attention of the most distinguished men of the time, both of high birth and situation, from future monarchs and monarchs as well.

Other pictures from the same owner are the "Mademoiselle Guimard" and "Fanchon, the Hurdy-gurdy Player," in which Fanchon is represented as a young girl with a marmot. This Françoise Chemin, known as "Fanchon la Viergeuse," was very popular in Paris toward the end of the eighteenth century. A mountebank by profession, she knew how to achieve great renown for herself by means of her songs, which she would render accompanying herself on her hurdy-gurdy. Fanchon was at first very popular with the people. She was gifted with a pretty voice and with the aid of her famous hurdy-gurdy she would sing Revolutionary songs. In his introduction Mr.

Gimpel makes capital literary use of this foreshadowing of the dire events of the Revolution, from which Fragonard's friends suffered and he himself fled to his native Grasse.

Mrs. S. R. Bertron loans "La Bonne Mère," which was recently described in the HERALD and is reproduced in the catalogue as the frontispiece. From Mrs. Charles Davis comes "La Charrette de Roses" ("The Cart of Roses"), a composition which, while it depicts life in the fields, "also evokes a fairylane all bathed in that luminous light that Fragonard so masterfully rendered."

By Mr. William Salomon is loaned the delightful blond portrait of Mademoiselle Colombe, a strolling player who entered the Comédie Italienne in 1766. There she became acquainted with Comte de Masserone, known as Lord Mazarin, who fell desperately in love with her and bought her from her parents for the sum of 100 louis d'or. Mr. Salomon also loans "The Happy Family," a delicate and intimate scene. A young husband reclining on a sofa holds his child in his arms. His wife, standing behind him, rests against his shoulder. A parrot with outstretched wings is in the composition.

One of the drawings, "The Sail of the Cupids," is from the collection of Mrs. Fahnestock. GUSTAV KOBBE.



"LA CAGE" BY FRAGONARD DATED 5/20/39





"LES BAISERS MATERNELS" BY FRAGONARD



"LA FILLETTE À LA MARMOTTE" BY FRAGONARD

